

THE WASHINGTON HERALD

DRAMATIC DEPARTMENT.

E. RICHARD SCHAYER, Editor

PROGRAMME FOR THE WEEK.

Belasco	Douglas Fairbanks, in "The Cub"
Columbia	George Evans' "Honey Boy" Minstrels
National	"The Commuters"
Academy	"As the Sun Went Down"
Chase's	Polite Vaudeville
Cadino	Vaudeville and Pictures
Gaiety	"Fads and Follies" Burlesque
Lyceum	"Follies of the Day" Burlesque
Common	Vaudeville and Pictures
Plaza	Moving Pictures
Virginia	Moving Pictures
Arcade	Skating, Dancing, and Basket-ball

THERE is a saying in theatrical circles that the season has two bad weeks, "Holy Week and Washington." During Holy Week it has long been the custom in most traveling organizations either to "lay off"—suspend the engagement—or to play and pay the players half salary. This, because the week before Easter is the one most strictly observed by church folk, and, therefore, the poorest of the season from a business standpoint. Until the last few years Washington was notoriously remiss in its attendance on the theaters, and now, while much more pleasing numerically, the average Washington audience is still probably the most depressing one that a company of first-class players has to confront during a season's tour of the United States. "Holy Week" is the word used by the "profession" in speaking of a typical theater audience of this city. By this is meant an undemonstrativeness bordering on the painful. So marked is this chilling attitude of our audiences that it has become the custom among producing theatrical managers to try out new pieces in Washington—"trying it on the dog" being the familiar phrase. The managers figure that a play which succeeds in awakening a Washington theater assemblage to any pitch of enthusiasm is nearly certain of success in its metropolitan presentation. In one way this is a distinct compliment to the good taste and intelligence of Washington theatergoers, but in the main it is a reflection on the attitude of polite reserve the average theatergoer of this city seems called upon to assume, no matter how great his or her enjoyment in the offering beyond the footlights. Why Washingtonians should adhere to the obsolete idea that the public expression of any emotion, whether laughter or tears, is vulgar, is a mystery. It is no uncommon thing to see our theatergoers holding handkerchiefs to their lips in a violent effort to suppress the laughter welling up within, or sitting with folded hands at the conclusion of some finely acted scene, while the poor players struggle with the depression they cannot help but feel when the only thing by which they are to know their art is appreciated—laughter or applause—is denied them. Why should this be thus? Heavy laughter is not an indication of bad breeding. On the contrary, it is one of life's greatest blessings. "Laugh and grow fat"—ah!—perhaps that is the secret of the fair Washington players' seeming lack of humor. The clapping of hands, however, will not induce complacency and is excellent exercise.

AT THE Belasco last week this unworthy attitude of our audiences was particularly marked. Not in many seasons has this city been afforded a greater opportunity to indulge in a rapid-fire succession of hoarse bursts of real laughter than during the presentation of Rupert Hughes' utterly ridiculous and indescribably comic farce, "Extrude Me." From the time this Pullman train of joy left its Chicago station until it pulled up in Reno on the morning of the fourth day, there was a laugh in every revolution of the wheels. To see an audience that well-filled the theater, to know by its general facial expression that it was taking in and hugely enjoying every point, and to witness the primly proper effort made to suppress all audible signs of appreciation, must have been as disheartening to that group of excellent players as it was inexplicable to those happy souls in the theater who believe in giving free expression to their appreciation. At both the Columbia and the National, where Chauncey Olcott and Frank Daniels played before large audiences, this ridiculous reserve was also in evidence.

FOR the third straight week Washington is to be regaled with "laughing successes" as the press agent calls them. At all three of the principal theaters this week there will be nothing but funniness, with little dashes of romance on the side. And then the deluge. Away with the mask of comedy. Tragedy, grim, stark, and blood-drenched, and passions torn to the minutest of matters will be next week's portion at two of our playhouses, when our greatest American players, Sothern and Marlowe, and that perennial anomaly, the Divine Sarah—some sixty years young—make their simultaneous assault upon our heart and purse strings. Incidentally, this booking of those great rival attractions is one of the follies of the present war of theatrical magnates. In this instance it would seem that the Klaw & Erlanger syndicate were to be blamed. The Sothern-Marlowe engagement was, it is said, the earlier arranged. Bernhardt was booked into the National for the same week, apparently to hurt the Sothern-Marlowe engagement, and to show the theatergoers that the average Washington play lover cannot stand the process of the scale of prices arranged for these engagements, and will have to choose between or attend but one performance at each theater.

THE WEEK'S PLAYBILLS.

**Belasco—Douglas Fairbanks.**  
Having passed through successive seasons of near-stardom and for two years co-star with Thomas Wise, in the successful "A Gentleman from Mississippi," Douglas Fairbanks is booked to appear as a star in his own right in the engagement of "The Cub," a satirical farce, at the Belasco Theater this week. It is unusual to use so serious a subject as a deadly mountainous feud as the basis for a farce, but the author, Thompson Buchanan, saw in a similar experience in his younger newspaper reporting days the senselessness of these of Kentucky for many generations, and the ridiculous causes from which they spring. In "The Cub" the feud originates in a former generation over the dispute as to ownership of a pig and the members of the two families, Whites and Renlows, had been killed. The war breaks out once more, and a Louisville newspaper editor picks out the youngest and freshest "cub" reporter to valued at \$100, and in the clashes that follow intermittently for years, twenty cover the story. The play, which plays this reporter, Steve Oldham.

Steve Oldham himself for the journey as if he were going to attend a series of college wars and receptions. He is unsophisticated, by self-confidence and decidedly self-important. Even before he arrives on the scene, he has incurred the bitter enmity of the Renlow faction, and when he joins the White camp, in Whiteville, he finds that he has been marked for death by the Whites. He falls in love with Alice Bentley, the fairest girl of the Renlow camp, and this love gets him into more difficulties with both sides.

In his treatment of the theme the author has satirized the self-seriousness of the feudists, and has made farce and travesty of their melodramatic situations and intentions. In the production William A. Brady has furnished one said to fit in scenery and atmosphere the locale of the play, and there is a supporting company of merit. Among the principals in the company of twenty are Joseph Ransome, Ernest Baxter, Charles Macdonald, Joseph Greene, Anne Meredith, Blanche Latell, Dorothy Draper, and Grace Fries.

**Columbia—Evans' Minstrels.**  
The engagement of George Evans and his "Honey Boy" minstrels at the Columbia Theater, commencing to-morrow night, promises an entertainment of all that is best in this popular style of amusement. Now in its third year, this organization has lived up to all the promises which have been made for it and has firmly planted itself as America's one first-class minstrel organization.

That the "Honey Boy" has surrounded himself with excellent material can be seen by a glance at the names of such minstrel favorites as John King, Sam Lee, Vaughan Comfort, Matt Kew, James Mehan, Clarence Marks, Tommy Hyde, Charles Hilliard, Tom Kane, Pierce Keegan, Master Fagan, Wilson Miller, and Ned Kane. The production has been staged by such masters of musical entertainment as George M. Cohan and James Gorman.

The last half of the programme is devoted to a minstrel musical comedy entitled "The Firemen's Picnic," which George M. Cohan wrote last year and in which George Evans created the role of Sheriff Livingston. This Columbia minstrel comedy contains several real musical "hits," and embraces "The Brinkley Coon," "The Downtown Fire Brigade," "Oh, You Caramel Cal," and a novel conversation song, "Who Is the Man You Love, Babe?" John King is also seen to splendid advantage in this afterpiece in the role of Susan Avery, the chamber-

GLIMPSSES OF THIS WEEK'S PLAYS AND PLAYERS AT LOCAL THEATERS.



DOUGLAS FAIRBANKS AND LOIS BURNEN IN "THE CUB" AT BELASCO THEATRE, JAN. 30TH

acrobats from Europe; J. C. Mack and company, in a comedy sketch entitled "Mother-in-law," and the music man, and the motion picture plays, which are such an enjoyable feature of Casino performances. This week performance will be continuous from 12:45 to 11 P. M., with souvenirs to ladies all week.

**Academy—"As the Sun Went Down."**  
Patrons of the Academy of Music will be offered a new Western comedy-drama this week, entitled "As the Sun Went Down," by George D. Baker. The company is headed by Miss Esther Williams, and players and production have received favorable comment wherever the attraction has appeared.

**Gaiety—"Fads and Follies."**  
This week's attraction at the Gaiety will be C. B. Arnold's "Fads and Follies" company, presenting a farce called "The Green Sod Club." It is said to be an exceptional show of its kind, embracing an organization of fifty people, among whom are some of the best-known comedians, singers, and dancers in the burlesque line. Prominent among them are Roger Imhof, Hugh Cona, Tommy Colton, George B. Snyder, Harry Buckley, Susan Corinne, Margaret Miller, May Bushell, and Gertrude Hayes. There is said to be an unusually large chorus and dancing ballet pleasing to look upon, and the costume and scenic equipment are described as elaborate enough to do credit to any of the pretentious productions of musical comedy.

**Lyceum—"Follies of the Day."**  
Barney Gerard's newest "Follies of the Day" will come to the New Lyceum this week. There are sixty-five people in the cast and each and every one does something to let the audience know that they are there. There is a maze of leading people, including Miss Gertrude Hayes, Sam Houston, Barton, and Lew Reynolds. During the performance Miss Hayes introduces her novel dancing act with four tiny girls, known as "The Dancing Bricks," and later she gives an impersonation of Mrs. Leslie Carter in her burlesque on dramatic successes of the day.

**The Cosmos.**  
Every effort has been made to make the coming week a notable one at the Cosmos Theater. The all-week feature will be the big animal circus, a troupe of highly trained dogs, monkeys, and ponies. Monte Wolfe and the Moore Sisters, in a combination singing, dancing, and costume change act, present one of the highest numbers in the bill, and J. C. Lewis and company will be seen in a new comedy playlet of rural life, "Down East." The Roth-Rosso Operatic Duo, Earl Zeno, the equestrian, and one other act as yet not determined will complete the vaudeville bill. An assortment of new picture plays also will be shown.

**The Plaza.**  
Included in the today's Sunday double bill at the Plaza is today is an extremely interesting detective story, "The Black-bordered Letter," and an early-day love romance, "Puritans and Indians." Also two other comedy pictures, Messrs. Wallace and Harkins will continue in song offerings. Beginning Monday and continuing for the balance of the week, an extra attraction, and one of great popularity, will be the Metropolitan Quartet, appearing every evening from 7 to 11 o'clock. Unquestionably they are the best singing aggregation now appearing in Washington.

**The Virginia.**  
To-day at the Virginia will be one of great interest to local motion picture lovers. One strong feature will be "Convict's Last Chance," the other, "The Dream." Mr. Harry Chick, the singer-manager, will make a feature of a new song hit, "Night and Day."

**The Arcade.**  
With a fancy dress carnival, the most elaborate attraction yet introduced, and two important basket-ball games as special attractions, the management of the skating auditorium expects one of the busiest weeks of the season. On Wednesday evening Georgetown and Catholic University basket-ball squads will clash in the second game to decide the collegiate championship of the city. Thursday and Friday evenings will be devoted to the fancy dress carnival. The carnival is open to all, and those adjudged as most originally costumed will be awarded prizes. Saturday evening Georgetown's basket-ball unit will meet another opponent of national reputation, Swarthmore.

**Miss Terry's Shakespearean Recital.**  
Much interest and enthusiasm has been aroused by the announcement of the appearance of Ellen Terry, at the National Theater, on the afternoon of February 15, in a series of Shakespearean discourses and recitations, in character. Miss Terry is one of the most delightful elocutionists Washington has ever greeted, and her impersonations of the great Shakespearean heroines are performed with rare grace and talent. The students of the public and private schools of the city will find Miss Terry extremely interesting in her impersonations of some of Shakespeare's women. This fascinating artist comes under the auspices of the Bristol School, and the proceeds of her interesting recital will go to the Southern Industrial Educational Association to aid in the work of education among the mountaineers.

COMING ATTRACTIONS.

To-morrow morning at the Belasco Theater the regular box office sale of seats and boxes for the engagement next week of Sothern and Marlowe will be placed on sale. These two eminent dramatic artists to whom the public looks for the upholding of the dignity of the drama in this country will present a selection of the most notable Shakespearean embodiments, including their new production of "Macbeth." The repertoire will be as follows: Monday night, "Macbeth"; Tuesday, "Taming of the Shrew"; Wednesday, "Hamlet"; Thursday, "Macbeth"; Friday, "Merchant of Venice"; Saturday matinee, "Macbeth"; and Saturday night, "Romeo and Juliet." To see Sothern again in his favorite character of Petruchio, Hamlet, Shylock, and Romeo, and Miss Marlowe in her charming portrayals of Katherine, Ophelia, Portia, and Juliet, with the magnificent ensemble with the two great artists have given to the plays they present is indeed a dramatic event of the first importance. Miss Marlowe in following the footsteps of Mrs. Siddons as Lady Macbeth, has found great opportunity for her rich power of dramatic expression, and Macbeth see Mr. Sothern in the fullness of his dramatic powers. The company has been selected from formerly known members of their Shakespearean productions who have been with them for many years, and includes Frederick Lewis, Rowland Hucksell, William Harris, Sidney Mather, Malcolm Bradley, Albert S. Houston, Nora Hanson, Mrs. Eugene Woodward, Alma Kruger, and Lenore Chippendale, and the usual large auxiliary of the Sothern and Marlowe organization, numbering nearly 100 members.

Mr. Wilton Lackaye, in C. T. Dazey's newest and best play, "The Stranger," will begin his life in the wonder city of the North, New York, and after attaining success, returns to the place of his nativity to discover his lineage, and prove to early detractors that there are other things in the world besides established traditions. Mr. Lackaye is the finished actor at all times, and in "The Stranger" is making additional friends by his masterly portrayal of a likable character.

Chase's next week will send smiles and songs rippling from an all-feature bill, its most popular and laughable tell-off, being the life in the wonder city of the North, New York, and after attaining success, returns to the place of his nativity to discover his lineage, and prove to early detractors that there are other things in the world besides established traditions. Mr. Lackaye is the finished actor at all times, and in "The Stranger" is making additional friends by his masterly portrayal of a likable character.

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**Tells of College Pranks.**  
Harry L. Tighe, Chase's chief star this week, is the pioneer of college comedy in polite vaudeville. He is a graduate of Yale, class of '05, and captained the famous baseball nine at that time. He is a member of several of the fraternity associations, and belongs to the Yale Alumni Association of New York City. There is no more devoted son of "Old Eli" than Mr. Tighe.

While pursuing his course there he lodged in old Durfee Hall on Elm street, with its double row of beautiful elm trees, opposite historic Taylor and Fayerweather halls. Durfee Hall is at the east end of the long campus and it contains scores of rooms, each occupied by a pair of students. Tighe tells many a tale of midnight sallies, on mischief bent, from the windows of the west rooms, down ropes, bed clothes, and ladders, to the campus beneath. He vividly recalls one night when the statue on the north side of the campus was removed by the seniors and a wooden Indian from in front of the sedate old City Hotel was substituted.

**Roger Imhof's Fad.**  
Roger Imhof, who is the star with Charles B. Arnold's "Fads and Follies" burlesques, has few equals in his particular line of work—the portrayal of the character of "Casey," the mad scientist, in Imhof's life study. He is not only the author and producer of these "Casey" creations, but of many other sketches which have been introduced in different shows while he has been connected with season to season. Imhof, aside from being one of the greatest Irish character comedians in the business to-day, is an author, composer, musician, and architectural draftsman, and is also well versed in chemistry, which is his particular fad.

NOTES OF THE STAGE.

The screening of the orchestra by Mr. Sothern and Miss Marlowe for their production of "Macbeth" is a novel as well as artistic effect, and will be introduced by the two famous stars during their engagement here next week. Mr. Sothern called in the heads of the orchestra for a rehearsal of "Macbeth" that the light from the musicians' stands interfered with the vision of the audience. Mr. Sothern called in the heads of the orchestra for a rehearsal of "Macbeth" that the light from the musicians' stands interfered with the vision of the audience.

It requires the physical endurance of a man to attempt to do the "sit-ups" demanded in the part of Steve Oldham, the "cub" reporter in Douglas Fairbanks' new farce, "The Cub," which comes to the Belasco Theater for a week beginning Monday, January 23. In his contact with the feudists Steve is handled roughly, and in the last act he makes a dive into a bed that is not only an acrobatic wonder, but also looks as if he must break an arm or suffer some injury. It is a dive few actors would care to take eight or ten times a week.

Creedy and Dayne, when they play Chase's next week, will have completed their 15th week, that is, two years and six months, under a single contract. The longest ever given at one time for any vaudeville circuit in the world.

Mrs. Leslie Carter will be the attraction at the Belasco Theater during the week of February 12, in her new play, "Two Women," by Rupert Hughes. Mrs. Carter will begin her engagement with a special matinee on Monday, Lincoln's Birthday.

Lieber & Co. have completed the cast of "The Redemption of Evelyn Vaudray," the Hendt Bernstein-Louis N. Parker play in which Olga Netherole will appear shortly. The cast includes Walter Edwards, Franklin Roberts, Mrs. Sam Sothern, Maud Hofsford, Joe Wallace, Wallace Erskine, Charles Howell, Mrs. George Barnum, and Nellie Malcomb.

George Evans is now the sole owner of the Honey Boy Minstrels. He is said to have given Cohan & Harris \$25,000 for their right and title, production and route for the present season, and what is more to the point, Evans is said to be making money in his venture.

In "A Gentleman from Mississippi" Douglas Fairbanks won great individual success as the young reporter who beat the capital grafters in their legislative game. In "The Cub," his starring vehicle for this season, which comes to the Belasco Theater for a week, beginning January 23, Fairbanks again plays the part of a reporter, but one of directly different type—the "cub" reporter, one of those youths who believe they know more about newspaper work than the oldest managing editor.

James J. Corbett, who will be seen as the interlocutor of George Evans' minstrels at the Columbia this week, is the one graduate of the ring who has been a success on the stage. He was also a bank clerk before he became a pugilist.

Henry Miller attributes the success of his new play, "The Havoc," which is attracting capacity audiences at the Bijou Theater, New York, to the fact that the author of "The Havoc" makes the husband in his stage story a "fame, decent American" business man. "For my own part," says Mr. Miller, "I am not much afraid of the third business man as of the third theatergoer; and I feel that the brutal husband had his day at the theater, and, as a novelty, he would introduce the kind husband. The public will accept fairy stories, and I don't think it is expecting too much to ask them to believe in the possibility of such a human being."

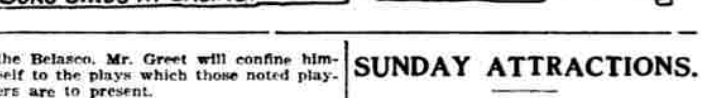
Next Sunday night at the Belasco Theater, Manager L. S. Taylor has arranged to have Mr. Ben Grant deliver an illustrated talk on Shakespeare and his plays. As next week Sothern and Marlowe begin their annual engagement at



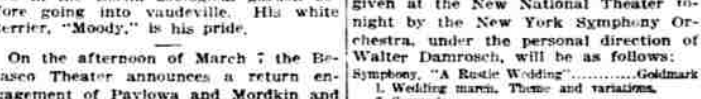
JOHN KING, SAM LEE, CHAS. HILLIARD IN "THE FIREMEN'S PICNIC" AT THE COLUMBIA



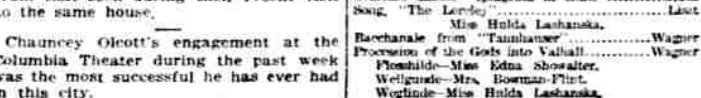
GERTRUDE HAYES IN "FOLLIES OF THE DAY" AT LYCEUM



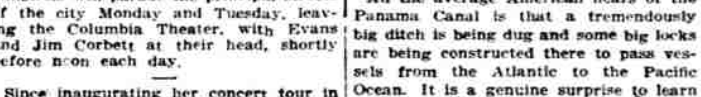
ELLIS AND DOROTHY RUTAN'S "SONG BIRDS AT CASINO"



KITTY TONEY IN "FADS & FOLLIES" AT THE GAIETY



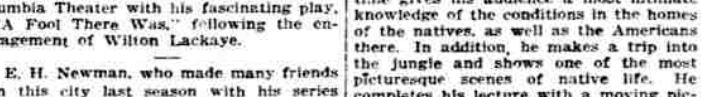
GEORGE EVANS AND HIS "HONEY BOY" MINSTRELS



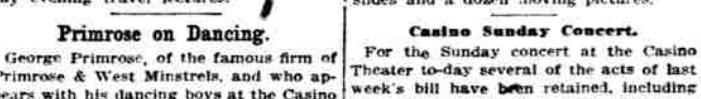
SCENE FROM "THE FIREMEN'S PICNIC" AT THE COLUMBIA



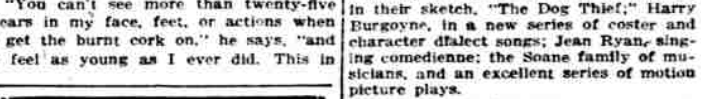
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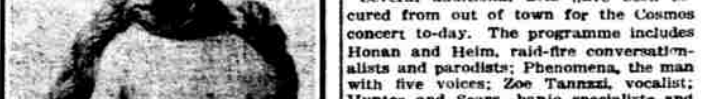
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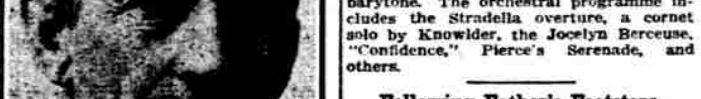
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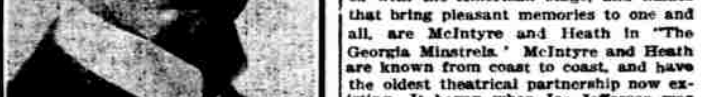
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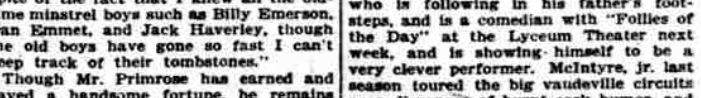
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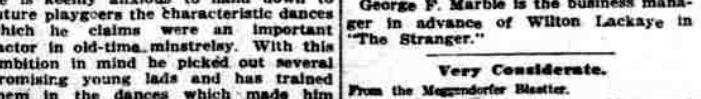
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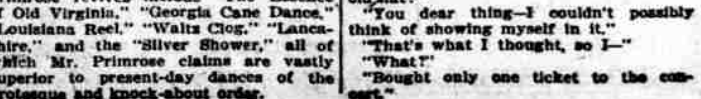
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SUNDAY ATTRACTIONS.

**Damrosch Concert To-night.**  
The programme for the concert to be given at the New National Theater to-night by the New York Symphony Orchestra, under the personal direction of Walter Damrosch, will be as follows:  
Symphony—"A Rustic Wedding".....Goldmark  
1. Wedding march, Theme and variations.  
2. Serenade.  
3. In the garden.  
4. Country dance.  
Overture dances—"Paganini in A-flat".....Glinka  
Song, "The Lark".....Liszt  
Bach's "Toccata".....Bach  
Prelude—"The Swan".....Debussy  
Wellington's "The Boon".....Wagner  
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Wellington's "The Boon".....Wagner

**Farnsworth Lecture.**  
All the average American hears of the Panama Canal is that a tremendously big ditch is being dug and some big locks are being constructed there to pass vessels from the Atlantic to the Pacific Ocean. It is a genuine surprise to learn that there is one of the most fascinating lands in the country on the borders of the canal and that from one of the worst pest holes of the world Uncle Sam has now made a livable, picturesque, and altogether wonderful land of the Canal Zone. P. Eugene Farnsworth has taken up in his lecture, which he will give for the last time at the Columbia Theater this evening, an intimate study of the gigantic engineering feat and at the same time give his audience a most intimate knowledge of the conditions in the homes of the natives, as well as the Americans there. In addition, he makes a trip into the jungle and sees one of the most picturesque scenes of native life. He completes his lecture with a moving picture scene of an alligator hunt on the Chappie. He uses 150 colored lantern slides and a dozen moving pictures.

**Casino Sunday Concert.**  
For the Sunday concert at the Casino Theater to-day several of the acts of last week's bill have been retained, including the Diamond Comedy Four, who will render quartet numbers in a humorous manner; Mr. and Mrs. Fred S. Thomas, in their sketch, "The Dog Thief," Harry Burgrave, in a new series of coster and character dialect songs; Jean Ryan, singing comedies; the Soane family of musicians, and an excellent series of motion picture plays.

**Following Father's Footsteps.**  
Among the best known names connected with the American stage, and names that bring pleasant memories to one and all, are McIntyre and Heath in "The Georgia Minstrel." McIntyre and Heath are known from coast to coast, and have the oldest theatrical partnership now existing. It began when Joe Jefferson was in his prime and even before James O'Neill played "Monte Cristo." The partnership between McIntyre and Heath began on October 5, 1874, when they first appeared as a team at the Bella Union, at Dallas, Tex., and that partnership has continued without a break ever since. Before he formed a union with McIntyre, Heath worked with a player named Howard, and McIntyre worked with Butler, an old-time minstrel. McIntyre and Heath are following in his father's footsteps, and is a comedian with "Follies of the Day" at the Lyceum Theater next week, and is showing himself to be a very clever performer. McIntyre, Jr. last season toured the big vaudeville circuits as a dispenser of burnt cork humor, and this season is playing a character part.

**Very Considerate.**  
From the McIntyre and Heath.  
"I suppose, Jennie, you wouldn't want to go to the concert Wednesday in your old hat?"  
"You dear thing—I couldn't possibly think of showing myself in it."  
"That's what I thought, so I—"  
"What?"  
"Bought only one ticket to the concert."

**George F. Marble is the business manager in advance of Wilton Lackaye in "The Stranger."**  
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